

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Nicholson, George E., House

other name/site number N/A

2. Location

street & town 1028 West 58<sup>th</sup> Street N/A not for publication

city or town Kansas City, Missouri N/A vicinity

state Missouri code MO county Jackson code 095 zip code 64113

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. ( ☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Mark A. Miles/Deputy SHPO

10/07/05  
Date

Missouri Department of Natural Resources  
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ( ☐ See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the  
National Register

☐ See continuation sheet.

☐ determined not eligible for the  
National Register.

☐ removed from the National  
Register.

☐ other, (explain:)

Nicholson, George E., House  
Name of Property

Jackson County, MO  
County and State

### 5. Classification

#### Ownership of Property

(check as many boxes as apply)

- ☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

#### Category of Property

(check only one box)

- ☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

#### Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
		sites
	1	structures
		objects
2	1	Total

#### Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

#### Number of contributing resources previously listed in the National Register

N/A

### 6. Function or Use

#### Historic Function

(Enter categories from instructions)

DOMESTIC: Single Dwelling

#### Current Function

(Enter categories from instructions)

DOMESTIC: Single Dwelling

### 7. Description

#### Architectural Classification

(Enter categories from instructions)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Neo-Classical Revival

#### Materials

(Enter categories from instructions)

foundation CONCRETE  
walls STUCCO  
roof OTHER: Composition Shingle  
other WOOD

#### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

☒ See continuation sheet(s) for Section No. 7

Nicholson, George E., House  
Name of Property

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## 8. Description

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

### Areas of Significance

(enter categories from instructions)

ARCHITECTURE

### Period of Significance

1917-1918

### Significant Dates

1917-1918

### Significant Persons

(Complete if Criterion B is marked above)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Wight and Wight, Architects

Reynard, John, Contractor

☒ See continuation sheet(s) for Section No. 8

## 9. Major Bibliographical References

### Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

### Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record # \_\_\_\_\_

### Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☐ University
- ☐ Other Name of repository: \_\_\_\_\_

☒ See continuation sheet(s) for Section No. 9

Nicholson, George E., House  
Name of Property

Jackson County, MO  
County and State

## 10. Geographical Data

Acreage of Property 1.2 acres

### UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 1/5 3/6/1/3/5/1 4/3/2/0/4/9/6  
Zone Easting Northing

2 / / / / / / / / / / /  
Zone Easting Northing

3 / / / / / / / / / / /  
Zone Easting Northing

4 / / / / / / / / / / /  
Zone Easting Northing

### Verbal Boundary Description

(Describe the boundaries of the property.)

The boundary follows the lot lines of Lots 9, 10, and 11, except the east 25 feet measuring on the north line of 58th Street of Lot 11, Block 15 Country Club Ridge.

Property Tax No. N/A

### Boundary Justification

(Explain why the boundaries were selected.)

The boundary for this resource corresponds to the city lots on which it was constructed and with which it has been historically associated.

☐ See continuation sheet(s) for Section No. 10

### Form Prepared By

name/title Sally F. Schwenk, Partner  
organization Historic Preservation Services, LLC date May 8, 2005  
street & number 323 West 8<sup>th</sup> Street, Suite 112 telephone 816-221-5133  
city or town Kansas City state MO zip code 64105

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

Additional items: (Check with the SHPO or FPO for any additional items)

### Property Owner

name/title J. Grant Burcham and Wendy H. Burcham  
street & number 1028 West 58<sup>th</sup> Street telephone 816-881-8220  
city or town Kansas City state MO zip code 64113

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

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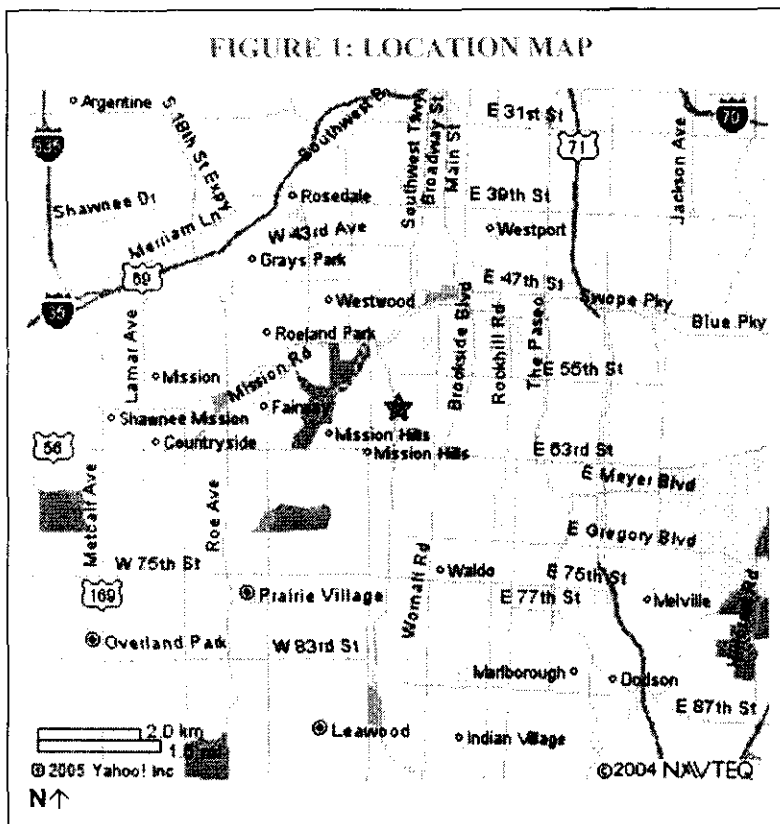
**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 7 Page 1

**Nicholson, George E., House  
Jackson County, Missouri**

**SUMMARY DESCRIPTION STATEMENT**

The 1918 George E. Nicholson House at 1028 West 58<sup>th</sup> Street in Kansas City, Missouri is located on a large landscaped parcel at the corner of Ward Parkway and 58<sup>th</sup> Street in the residential Sunset Hills Addition in the Country Club Ridge subdivision of the Sunset Hill Addition in the 1,000-acre Country Club District developed by J. C. Nichols at the beginning of the twentieth century (Photograph Number



1). The two-story Neo-Classical Revival style residence also has a full basement and attic. The primary façade faces south (Photograph Number 2). The building plan features a highly articulated and symmetrical central block and two recessed wings. On the west elevation, the west wing is recessed three bays and the east wing is recessed only one bay, creating an irregular plan. The house has a hipped roof with a projecting full-height entrance porch with a flat roof supported by four slender colossal columns. The house and porch have an entablature topped by a roofline balustrade that extends the width of the central block and continues on the west elevation and west wing,

wrapping to the north (rear) elevation of the west wing (Photograph Numbers 8 and 9). An internal brick chimney rises from the roof at the juncture of the east wing and the main block and services the dining room fireplace. Another chimney on the west elevation of the main block services the living room and master bedroom's fireplace. A third chimney rises from the roof at the central point in the interior wall that separates the west wing from the main block, servicing the fireplace in the west wing sun porch. A small one-story enclosed service porch is at the northeast corner of the house (Photograph Number 12). The house has stucco walls painted a medium yellow and wood trim and applied ornamentation painted white. The house has a composition shingle roof and a concrete foundation with dark red brick cladding.

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**Nicholson, George E., House  
Jackson County, Missouri**

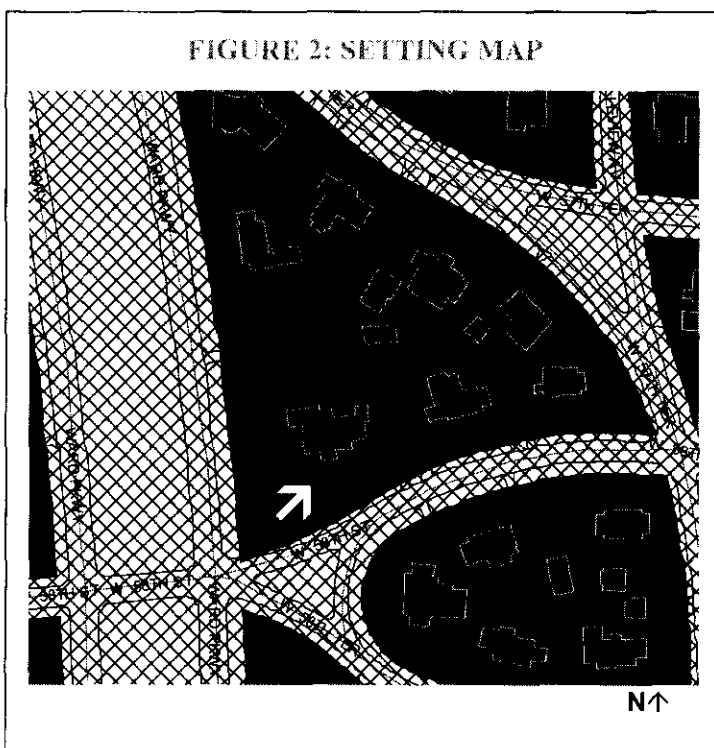
A detached side-gabled two-car garage dating to the house's period of construction is at the end of a paved driveway on the east side of the lot (Photograph Numbers 13 and 14). With the exception of the swimming pool and the portico addition to the secondary elevation of the garage, there have been no additions made to the house, garage, or the site. Some of the original landscape features designed by the landscape architecture firm of Hare and Hare remain intact. The exterior of the house and garage retain a high degree of integrity of design, materials, and workmanship. The property has had several owners since its construction and has been well maintained through the years. With the exception of the kitchen, servants' quarters, and bathrooms, no alterations have occurred to the interior spaces and architectural features.

**ELABORATION**

**SETTING**

The house's footprint has 3,611 square-feet and it is located roughly in the center of 1.2-acre parcel. It is one of the largest lots and residences in the neighborhood, but there are many of comparable size and degree of architectural significance in the immediate vicinity. All of the residences in the neighborhood

date from the post-World War I period through the 1920s. The majority of the houses are in the popular Late Nineteenth and Early Twentieth Century Revival styles.



The northbound lanes of Ward Parkway run to the west of the property. West 58<sup>th</sup> Street and West 58<sup>th</sup> Terrace merge at Ward Parkway, creating a triangular open space at this intersection. The residential streets within the neighborhood are curved rather than platted on a grid, generally running in an east-west/north-south direction. Sidewalks and curbs flank all of the residential streets and extend along the east side of Ward Parkway.

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**Nicholson, George E., House  
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The lot at 1028 West 58<sup>th</sup> Street is somewhat trapezoidal. A wrought iron fence extends from the northern boundary of the lot south and parallel to Ward Parkway, then turns east and follows the lot line to the driveway. The fencing then turns north and continues to a point slightly past the setback of the house. A gate is at the sidewalk entrance steps on 58<sup>th</sup> Street. A solid wood fence extends north along the east lot line to the northern boundary of the property and continues west along the north lot line where it meets the wrought iron fence.



**1918 Garage, North Camera View**



**Rear Circular Driveway, Southwest Camera View**

A two-car garage is at the rear east side of the lot. Immediately to the west of the garage is a concrete deck and in-ground swimming pool. The asphalt driveway runs parallel to the east lot line. It is the width of a single car until it reaches the area at the rear of the house, at which point it widens. A circle drive extends to the west. A low, oval brick wall is in the "island" created by the circular drive. Within the brick wall is a cast iron fountain. The footprints of the house, garage, and driveway, including the circular turnaround, all appear on the 1918 landscape plan prepared by the Kansas City, Missouri landscape architecture firm of Hare and Hare. The original concrete sidewalk with brick edging extends south from the brick entrance porch to a series of five shallow brick steps that lead down to the sidewalk. The stairway features curved sidewalls of brick.

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**Nicholson, George E., House  
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**SOUTH (PRIMARY) ELEVATIONS**

The south (primary) façade has seven vertical bays. The main (central) block has three bays (Photograph Number 1). The west wing's south elevation has three bays. The east wing's south elevation has one bay. The main block's central bay includes the area that is the width of the full-height entrance porch. At the attic level, a centrally located gable-front dormer with eave returns rises from behind the porch roof balustrade. Flanking the central entrance bay are single bays with identical fenestration. Defining each of these bays at the first story is a set of grouped casement windows with four multi-pane units each. In the corresponding second-story bays, an applied wood-framed panel surrounds three double-hung sash windows (Photograph Number 6)



**South (Primary) Façade**

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The west wing's south façade has three bays created by the multi-light, double-leaf door entrance and flanking multi-light casement windows. The multi-light casement windows at the second story repeat this arrangement. The east wing's south façade has a single tripartite grouped casement window similar to that found on the first story of the main block. A paired window is directly above at the second story. With the exception of the west wing, all of the windows at the second story are double-hung sash units with six-over-one lights.



**West Wing, South Elevation**



**East Wing, South Elevation**

The entrance porch is the central focus of the façade design and features four slender, wood colossal Corinthian columns (Photograph Number 3). Each column has the tripartite Corinthian base of torus and scotia and rests on a brick plinth. The fluted shafts each rise to a Greek Corinthian capital, which supports a simple entablature (Photograph Number 5). Separating the shaft from the capital is a simple curved bead astragal. Three-dimensional acanthus leaves rise from the astragal, above which are simple stylized bas-relief acanthus leaves that terminate at a square abacus. The entablature supported by the columns is in the mode of the early Greek temple design prototype. The architrave has no ornamentation with the exception of the simple frieze, which utilizes paneled roundels as the only ornamentation. The cornice features block modillions that create a dentil effect. The porch entablature supports a flat roof. A paneled balustrade set back from the porch roof's edge features a central panel with balusters. Large urn-shaped finials cap the balustrade corners (Photograph Numbers 2, 3, and 4). The recessed centrally located gable-front dormer with eave returns provides access from the attic to the porch roof and features a multi-pane door flanked by multi-pane casement windows (Photograph Numbers 2 and 3). An applied sunburst design is centered in the dormer gable.

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Engaged flat pilasters replicating the appearance of the columns flank the entrance (Photograph Number 7). The tall arched entrance has a glass storm door with wrought iron grillwork, above which is an arched opening containing glass covered with additional wrought iron grillwork. The wood door surround includes an arched split pediment with a central urn-shaped finial atop the keystone. The wood surround incorporates the multi-pane casement sidelights and features an entablature above the sidelights and a paneled area below. The entablature's projecting cornice creates the effect of gable returns integrated with the triangular broken pediment. Above the arrangement is a large, wide double-hung sash window flanked by smaller, narrower double-hung sash windows.

The porch's paneled balustrade extends along the roofline of the main block and continues on the west and north sides of the west wing. A central panel of balusters occurs above each bay. On the main (central) block and the west wing, an entablature extends between the tops of the windows and the roofline. The entablature's cornice forms the shallow projecting eaves of the roof and incorporates the boxed gutters. Here again, the block modillions supporting the projecting cornice give the appearance of dentils. Corner pilasters that incorporate a base, shaft, and capital rise to the entablature on both the main block and the west wing. Centered in the frieze area of each pilaster is a roundel (Photograph Numbers 2, 3, 4, 8, and 9).

Centered above the grouped casement windows on the side bays of the main block is an applied plaster arch with a keystone. The arch is the width of the central casement window. Within the arch is a bas-relief fan design. On the second story, applied panels between the windows have central roundels (Photograph Number 6)

Narrow paired pilasters that run the full height of the wall create three distinct bays on the west wing's south façade. At the second story, these bays contain a central double-leaf casement window flanked by single multi-pane casement windows; at the first story, they contain a multi-pane double-leaf door flanked by casement windows. The second-story windows are slightly recessed and have paneled spandrels below the window units. Below the spandrels are applied wood stringcourses that, in conjunction with the pilasters, create three panels.

The east wing's south façade is very simple. There is no entablature or balustrade. The only architectural elements are the paired windows on the second story and the grouped casement windows on the first story. The paired windows on the second story are double-hung sash units separated by a wide paneled mullion that is identical to the one found between the second-story windows on the side bays of the main block (Photograph Number 4). At the first story, the grouped multi-pane casement windows feature a

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central double-leaf unit flanked by single casement windows. Wide wood mullions separate the window units.

**WEST ELEVATIONS**

The main block's west elevation has three bays. The projecting stucco-clad chimney wall forms the central bay. The northern bay has a pair of large double-hung sash windows with six-over-six lights at the first story. Above and slightly to the north is a smaller pair of double-hung sash windows with six-over-six lights. The south bay has a pair of large double-hung sash windows with six-over-six lights at the first story. Centered above the paired windows is a single double-hung sash window with six-over-one lights. The wood entablature and balustrade wrap from the south façade. At the attic level, to the north of the chimney is a dormer with a hipped roof (Photograph Number 8).

The west wing's west elevation is identical to the south elevation except that all of the openings contain double-leaf multi-pane casement windows (Photograph Numbers 8 and 9). Within the ell is a raised brick terrace with a low wall and steps leading to the west. The south brick wall of the terrace extends to the north of the chimney. Hare and Hare's original 1918 landscape plans show an elevated brick terrace extending from the house's setback to the south wall of the west wing.

**NORTH (REAR) ELEVATIONS**

The north (rear) elevation is asymmetrical and has a number of wall planes (Photograph Number 10). The balustrade that extends along the south and west elevations of the west wing, continues along the north side of the west wing. Defining the three bays at the first story are (from east to west) a pair of double-hung sash windows with six-over-six lights and two double-leaf multi-pane casement window units. Above these windows, but not in corresponding positions, are a small set of double-hung sash windows with six-over-six lights, a single larger double-hung sash window with six-over-one lights, and a pair of double-hung sash windows with six-over-six lights. At the attic level above, a hipped-roof dormer features paired double-hung sash windows.

To the east of and recessed from the plane of the west wing block is a two-story hipped-roof block that houses the main staircase. At the ground-floor level, single casement windows flank a double-leaf multi-pane door, all of which are within the same framing system. Above these elements is a metal awning roof supported by iron brackets and metal tie rods. Directly above is a Palladian window comprised of a pair of multi-pane casement windows flanked by narrow pilasters and single multi-pane casement windows,

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creating a tripartite arrangement. Above the wider central unit is an arch containing a multi-pane fanlight (Photograph Numbers 10 and 11).

Deeply recessed from the internal staircase block to the east is a wall with three very asymmetrical bays. The easternmost bay of this block features three windows sharing the same surround on the first story and two single windows of different sizes on the second story. Projecting from the eastern corner of the bay is a one-story enclosed porch with a flat roof. The entrance to the porch is a single door flanked by multi-pane sidelights. Above the entrance is a canvas awning. The central bay contains a service door accessed by a ground-level stoop under a canvas awning. Above the door and located midway between the first and second story is a large double-hung sash window. At the first story, the bay to the west of the service entrance features a pair of double-hung sash windows and a smaller double-hung sash window half the size of the paired windows. Above these windows is a ribbon window of three equally sized double-hung sash units within the same framing system. All of the windows in this bay are double-hung sash units with one-over-one lights. At the attic level and somewhat off-center is a large hipped-roof dormer containing four full-height double-hung sash windows with six-over-six lights (Photograph Numbers 10 and 12).

**EAST ELEVATIONS**

The one-story service porch's east elevation has one bay composed of a set of three windows with double-hung sashes with six-over-six lights. These windows share the same framing system. The east wing's east elevation has two bays. The south bay contains an entrance to the breakfast room and has a single multi-pane door flanked by double-leaf multi-pane casement windows. These units all share the same wood framing system. Below the casement windows are wood panels. The northern bay contains a pair of windows currently covered by wood infill. The framing is exposed. Centered in each of the bays at the second story is a single double-hung sash window with six-over-one lights (Photograph Numbers 4 and 12).

**INTERIOR SPACES**

With the exception of the bathrooms, kitchen, and servant's quarters, the house's interior spaces retain an extraordinarily high degree of integrity, including the retention of all of the original spaces, architectural features, ornamentation, and many of the original fixtures and hardware. As a result, the interior approaches museum quality in its ability to communicate the interior design features of its period of construction.

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**Nicholson, George E., House  
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**Central Entrance Hall**

The wide central entrance stairhall runs north-south and connects the front and rear entrances. At the north end is a U-shaped staircase that accesses the second floor. Steps also lead down to the ground level, providing access to the rear entrance. The space is unaltered and retains all of the original architectural elements. The staircase has turned balusters and a mahogany handrail. The paneled wainscoting continues up to the landing. The window and doors have deep paneled wood casings. A deep Doric frieze runs below a simple ogee cornice. The exposed underside of the staircase is paneled as well. The original hardwood floors are a dark brown (Photograph Numbers 15 and 16). The original crystal chandelier and plaster ceiling medallion remain intact (Photograph Number 17).



**Entrance Hall, c. 1928, North Camera View**  
*Selections from the Work of Wight and Wight Architects*

**Living Room**

The living room is on the west side of the entrance hall. The original space and architectural features remain unaltered (Photograph Numbers 18 and 19). Significant architectural features include the deep Doric frieze and cornice, the fluted pilasters flanking the window and door openings, the original radiator hood covers, wainscoting, and the central plaster ceiling medallion (Photograph Numbers 18 and 19).



**Living Room, c. 1928, North Camera View**  
*Selections from the Work of Wight and Wight Architects*

**Library**

At the north end of the living room are two doors: one leading to the library and the other to the sunroom. The library retains all of its original features. Of particular note is the retention of the original cabinetry and beamed ceiling (Photograph Number 20).

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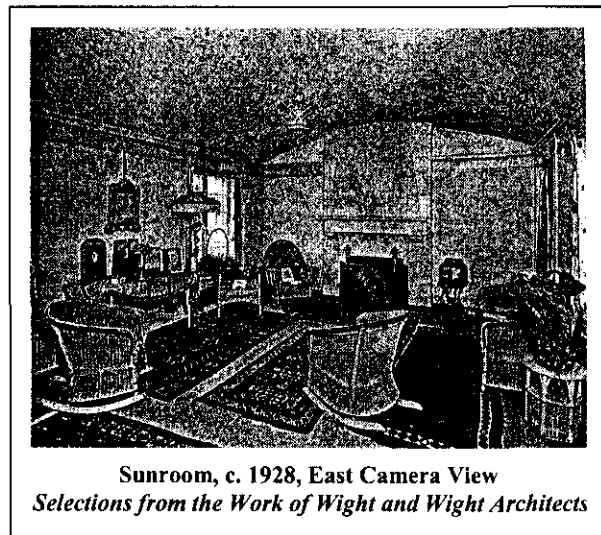
**Nicholson, George E., House  
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**Sunroom**

The sunroom occupies the west wing and retains its original plaster barrel ceiling, terrazzo floors, fireplace, and woodwork. Originally, the plaster walls were scored to resemble finished limestone blocks (Photograph Number 21).

**Dining Room**

The dining room's original architectural features include three-quarter paneled mahogany wainscoting and mahogany woodwork. The simple Colonial Revival mahogany mantelpiece has an over-mantle featuring a central oval panel under carved festoons. The fireplace surround is marble (Photograph Numbers 22 and 23). The plaster ceiling has recessed panels at its perimeter that have decorative painting on canvas insets. Above the cove molding is a cornice molding that incorporates a plaster rope molding with an acanthus pattern (Photograph Number 24). Several of the canvas panels show deterioration and require conservation treatment.



**Sunroom, c. 1928, East Camera View**  
*Selections from the Work of Wight and Wight Architects*

**Kitchen/Breakfast Room**

The wall separating the kitchen from the breakfast room (located in the east wing) no longer remains. Over the years, the kitchen area underwent several renovations and with the exception of the windows and doors, it no longer retains any of its original elements. The breakfast room area retains all of its original architectural trim elements and its original fenestration (Figure 3 and Photograph Number 25). New stone floor covering has been added.

**Butler's Pantry**

To the west of the original kitchen area is a passageway that includes the servant's Arts and Crafts staircase (Photograph Number 26) and leads to the butler's pantry (Figure 3). The area retains its original spatial configuration and shows little alteration with the exception of the addition of some cabinetry on the south wall, which replicates the patterns of the original cabinetry that remains intact (Photograph Number 27). The butler's pantry alcove, including its sink and cupboards, remains intact.

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**Second-Floor Spaces**

All of the original spatial relationships on the second floor remain intact, with the exception of the bathrooms, which have undergone several alterations; the dressing room spaces off the master bedroom; and the spaces off the servant's corridor (Figure 4). The upper hall landing retains its original function as a sitting room (Photograph Numbers 28 and 29). This area has a less formal treatment than the entrance hall below.

The master suite includes the original bedroom with its original fireplace (Photograph Number 30). The original wardrobe room is now the laundry facility. Partitions now divide the original boudoir and the space opening off the main hall is now a study area/computer room and accesses the laundry area. A portion of the original boudoir now serves as a passage from the bedroom to the remodeled master bathroom. The enclosed sleeping porch serves as the master suite's closet, with built-in cabinetry in the center of the room allowing the retention and preventing alteration of the original woodwork and trim on the perimeter walls.

With the exception of a bathroom, the two bedrooms, a sewing room, and their related corridor spaces remain intact without any alterations. The area that comprised the servant's quarters off the servant's corridor on the east end of the house has been reconfigured. The servant's room at the southeast corner of the house remains intact with no alterations. The original staircase remains intact as well. The area at the northeast corner and east of the staircase is now a large bathroom. The removal of closets opened up the servant's corridor (Figure 4).

The attic has been refurbished into an open finished space. The basement has high ceilings, retains all of its original spaces, and remains unaltered.

**GARAGE BUILDING**

Located at the end of the driveway on the east side of the lot is a one-and-a-half-story end-gabled garage and chauffeur's quarters (Figure 2). The south (primary) façade has three bays that feature two single-vehicular bays and the stairway entrance to the upper floor. A wood-paneled surround unites the two vehicular bay openings. A centrally located hipped-roof dormer has four double-hung sash units with six-over-six lights. The window surround features recessed panels on each end. The garage has stucco cladding and a composition roof (Photograph Number 3). The east and west elevations each have two single windows at the first story and a pair of windows in the gable. All are double-hung sash units with six-over-six lights. The north (rear) elevation has two small double-hung sash windows at the first floor

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and a centrally located hipped-roof dormer containing a single window. Shingles cover the side walls of the dormer (Photograph Number 14). A one-story portico with a flat roof supported by paired square columns is a non-original addition to the east elevation. The north and south sides of the portico have lattice screens.

**INTEGRITY**

As noted throughout the description of the physical characteristics of the existing house, grounds, and garage, the property retains a very high degree of integrity. Important elements documented in the 1918 Hare and Hare landscape plan remain, including the original lot dimensions, mature landscape elements and plantings, as well as the retention of the main sidewalk stairs, entrance sidewalk, and the original driveway and rear circular turnaround with its circular brick wall and statuary. The only addition/alteration to the setting is the swimming pool and portico near the garage, an area once designated for vegetable gardens.

The exterior of the house remains unaltered. With the exception of the replacement roof, all of the original materials are intact, contributing to an almost pristine integrity of design, materials, and craftsmanship. With the exception of a few instances on secondary elevations, all of the original windows are intact. Modern aluminum storm windows cover some of the windows. The original wood sash storm windows and screens are in storage in the basement area. With the only interior alterations restricted to utilitarian secondary spaces, the house's interior retains all of its original materials and spatial arrangements. Thus, the house not only communicates, it effectively documents its period of construction and associations with the design of upper-class residential houses in the early twentieth century and its associations with the Neo-Classical Revival architecture of this period in Kansas City.

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**FIGURE 3: FIRST FLOOR PLAN**

The first floor plan of the Nicholson, George E. House is a detailed architectural drawing. It shows a large living room on the left, a central hall, a dining room, a kitchen, a breakfast room, a study, a library, and a porch. The plan is detailed with room names and architectural features. The living room is on the left, the hall is in the center, the dining room is on the right, the kitchen is on the far right, the breakfast room is on the far right, the study is on the far right, the library is on the far right, and the porch is on the far right. The plan is detailed with room names and architectural features.

**Nicholson, George E. House  
First Floor Plan**

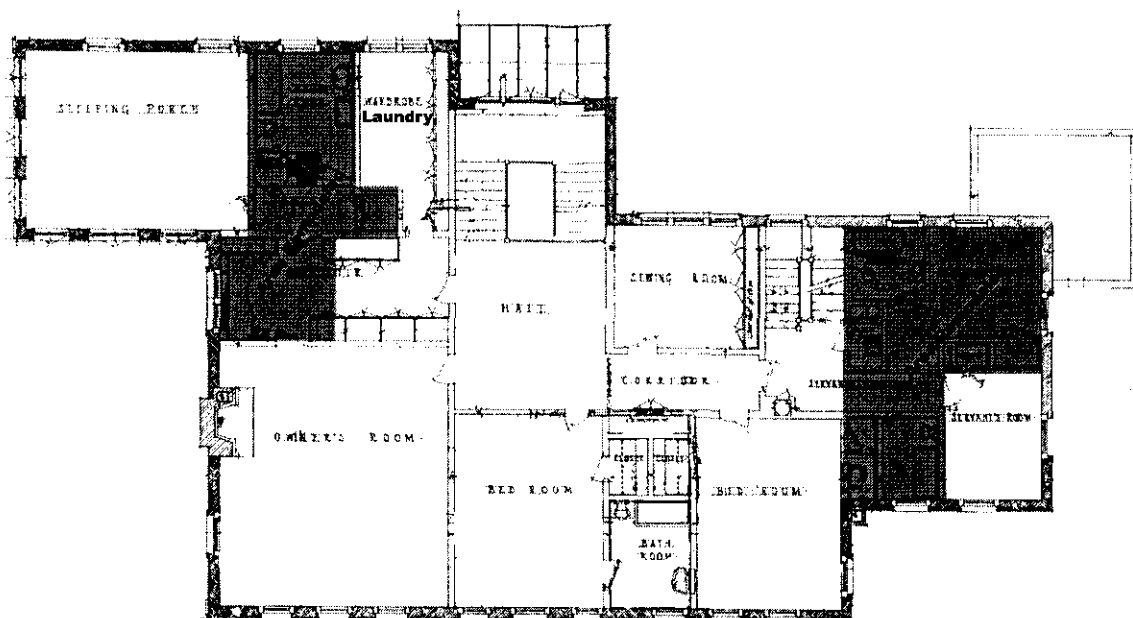
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**FIGURE 4: SECOND FLOOR PLAN**



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**Nicholson, George E. House  
Second Floor Plan**

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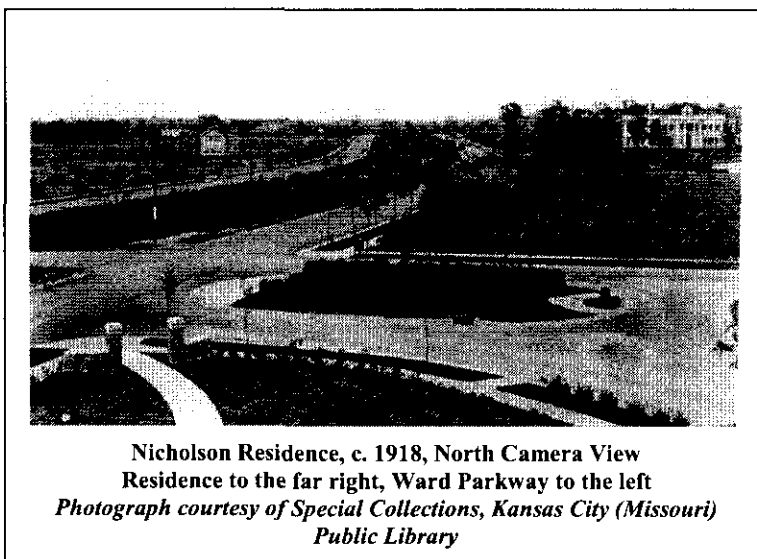
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**STATEMENT OF SIGNIFICANCE**

The George E. Nicholson House at 1028 West 58<sup>th</sup> Street, Kansas City, Missouri is locally significant under National Register Criterion C for the area of ARCHITECTURE. The property embodies the distinctive characteristics of the Neo-Classical Revival style residence erected in the early twentieth century. Erected in 1917-1918, during the style's first phase of popularity in the United States, its hipped roof and elaborate, historically correct columns reflects the evolution of the style. Designed by the prominent Kansas City, Missouri architectural firm of Wight and Wight, noted for their neo-classical commercial and institutional designs, and based on the simple Greek prototype, the design of this residence possesses high artistic value. It is among a small number of residential examples of the prestigious firm's work and is one of only a few residences designed by the firm in the Neo-Classical Revival style. Its extremely high degree of architectural integrity contributes significantly to its ability to convey feelings of its period of construction and stylistic family, as well as its associations with architect-designed residences in the early twentieth century in Kansas City, Missouri. Its period of significance dates to the years of its construction — 1917-1918.



**ELABORATION**

**BUILDING HISTORY**

Wealthy entrepreneur George E. Nicholson chose to build his new residence in the elite Country Club Ridge subdivision of the Sunset Hill Addition in the 1,000-acre Country Club District under development

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by Kansas City real estate developer J. C. Nichols.<sup>1</sup> The April 28, 1908 announcement in the *Kansas City Star* outlines the planning and controls central to the development of the large area between Holmes Street and State Line Road and 51<sup>st</sup> and 59<sup>th</sup> Streets.

*A general plan has been adopted by which boulevards, winding roads, stone walls, rustic bridges and circular drives shelter houses, systematic planting of trees and shrubs, the creation of private parks, the treatment of running streams work out into a harmonious whole. The old method of laying out in squares regardless of topography is abandoned and the property is so divided as to permit intelligent treatment of hillside or lowland, thus escaping ugly unsightly cuts or fills.*<sup>2</sup>

The next year, the Kansas City park board, which oversaw the city's boulevard system, approved construction of a boulevard west of the Sunset Hill Addition. Ward Parkway<sup>3</sup> quickly became the city's most prestigious street. The gentle grades cut for the divided roadway from the bluffs above Brush Creek accommodated the route of the Sunset Hill electric streetcar line.<sup>4</sup>

Earlier, in 1907, Nichols and landowner Hugh Ward began working with landscape architect George Kessler to develop a plan for what would become the Sunset Hill Addition. The final design included streets that conformed to the rough topography in certain sections, as well as blocks that were longer east and west than they were north and south.<sup>5</sup> The 1909 filing of the initial plat for Nichol's first truly elite subdivision, the Sunset Hill Addition, included deed restrictions limiting land use to single-family homes; requiring a setback of not less than forty feet from the front lot line; and reserving utility easements for electricity and telephone at the back of the lots. The restrictions even mandated the direction homes could face on certain lots.

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<sup>1</sup> Born and raised in Johnson County, Kansas, Jesse Clyde Nichols entered the real estate business in Kansas City, Missouri, in 1905. From the beginning, he included fine residences in his planning and used restrictive deed covenants to maintain quality in his subdivisions. From this base, the J. C. Nichols Company grew and developed fifty-six residential areas. The most widely recognized development is the Country Club District in Kansas City, Missouri.

<sup>2</sup> George Ehrlich, *Kansas City, Missouri: An Architectural History, 1826-1990, Revised and Enlarged Edition* (Columbia: University of Missouri Press, 1992), 72.

<sup>3</sup> Named after the recently deceased Hugh Ward, who previously owned the property.

<sup>4</sup> William S. Worley, *J. C. Nichols and the Shaping of Kansas City: Innovation in Planned Residential Communities* (Columbia: University of Missouri Press, 1990), 79-80.

<sup>5</sup> *Ibid.*, 96.

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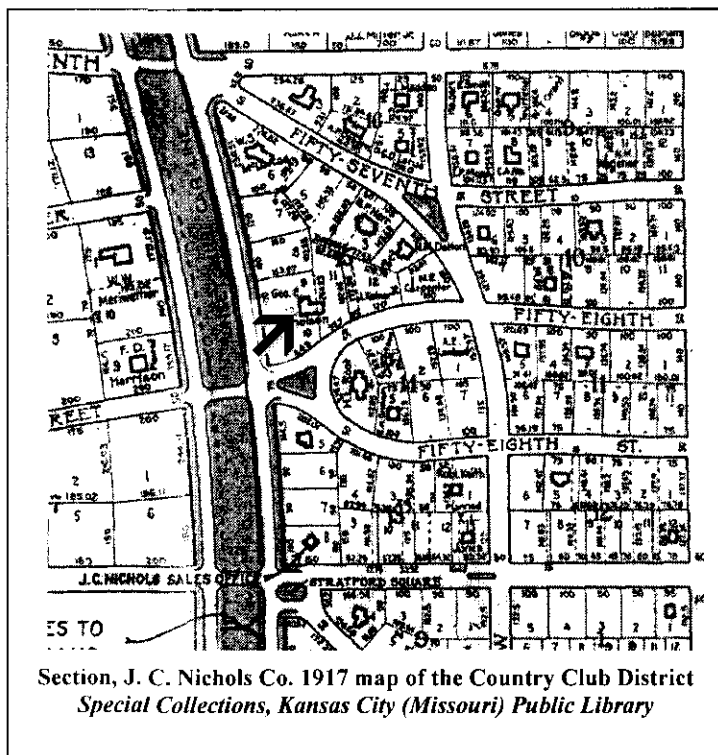
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Most important was the establishment of the minimum cost of the residence, which was initially set at \$5,000.<sup>6</sup> These figures limited the affordability of the lots to the wealthy. Even a cost restriction of a minimum of \$3,000 effectively prevented all but 2 percent of Kansas City wage earners from paying for such a house.<sup>7</sup> By 1910, minimum cost restrictions in the Sunset Hill Addition's subdivisions were \$15,000 to \$25,000 depending on the particular area. According to a September 1910 advertisement, the company had sold more than one hundred lots, and thirteen homes in the exclusive Sunset Hill subdivisions were built or under construction at an average cost of \$35,000.<sup>8</sup>

The building permit issued by the City of Kansas City, Missouri in 1917 for the two-story residence at 1028-1030 58<sup>th</sup> Street is for an estimated cost of \$40,000. The permit lists John Reynard as the builder

and the firm of Wight and Wight as the architect.<sup>9</sup> The architectural plan (Figures 3 and 4) is an asymmetrical arrangement of approximately 3,611 square feet on each of the main floors. The landscape architectural firm of Hare and Hare designed the property's grounds.<sup>10</sup> The landscape plan features both formal and informal landscaping. The drive on the eastern side of the property and the associated turnaround and garage at the rear of the property appear on the plans. Behind the garage is an area once designated for vegetable gardens. To the east of the breakfast room and west of the garage was a formal rose garden. A brick terrace filled the ell created between the west elevation and the recessed west wing. North of the setback and west of



<sup>6</sup> Ibid., 127-128.

<sup>7</sup> Ibid., 191.

<sup>8</sup> Ibid., 193, citing an advertisement in the *Kansas City (MO) Star*, 19 March 1910, 2A

<sup>9</sup> City of Kansas City, Missouri, Building Permit Number 12285, 29 August 1917, City of Kansas City, Missouri Landmarks Commission.

<sup>10</sup> Sydney Hare's firm replaced George Kessler as an advisor to the J. C. Nichols Company after Kessler moved from the area.

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the brick terrace and extending to the rear north property line was a large formal circular garden with intersecting pathways. The remainder of the landscape plan was a highly asymmetrical arrangement of plantings.

**GEORGE E. NICHOLSON**

Once considered the wealthiest man in Kansas, George Edward Nicholson was an important developer of the cement plant, brick kiln, zinc mine, and gas line industries in Missouri, Kansas, and Oklahoma. Nicholson pioneered the development and operation of a chain of cement plants that eventually expanded from Kansas into Iowa, Texas, Tennessee, and Georgia. In 1909, Nicholson was worth around \$4 million and reputedly carried \$1.5 million in life insurance, purported to be one of the largest individual policies at that time.<sup>11</sup>

Born in New York in 1861, George Edward Nicholson grew up in the Midwest. At the age of fourteen, he began an apprenticeship under his father, who was a building contractor, on the construction of a building at the University of Missouri. In 1880, at the age of nineteen, he began working with his father building lead smelters in Joplin, Missouri, and later in Pittsburg, Kansas. After spending seven years in Joplin, George Nicholson built his own zinc plant in Nevada, Missouri. A few years later, he established a large zinc plant in the natural gas fields in Iola, Kansas. A few years later, he pioneered a chain of cement plants.<sup>12</sup> During this same period, he invested in the manufacturing of bricks and in natural gas and was "the first producer of natural gas to try to run a line out of Oklahoma."<sup>13</sup>



GEORGE F. NICHOLSON,  
Portland Iola Cement Co.

George F. Nicholson  
Kansas City in Caricature, 1912  
Special Collections,  
Kansas City (Missouri) Public Library

<sup>11</sup> "Nicholson, George E. Death," *Kansas City (MO) Times*, 9 April 1937, Mounted Clippings File, Special Collections, Kansas City (Missouri) Public Library.

<sup>12</sup> Among other companies and subsidiaries that evolved were the Portland Iola Cement Company, Atlas Cement, the Lehigh Cement Company, and the National Cement Company.

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For a number of years after 1900, Nicholson lived in Baldwin, Kansas. In 1910, at the age of 49, he married Mrs. Ida Belle H. Anderson of St. Louis after his first wife, by whom he had two sons, passed away. Around this time, he established residence and headquarter offices for his Portland Iola Cement Company in Kansas City, Missouri.<sup>14</sup> In 1919, Nicholson headed a group of investors in the purchase of the Kansas City Gas Company and the Wyandotte County Gas Company and served as president of both. The companies later merged to become Cities Service Company.

Nicholson played an important role as a philanthropist, establishing missionary schools operated by the Methodist church in Baroda, India, and Manila, Philippine Islands. At Baker University in Baldwin City, Kansas, Nicholson endowed a chair of Philosophy and Bible and was a trustee. Mr. and Mrs. Nicholson's names appeared in the Kansas City social directories in the 1920s. Mr. Nicholson belonged to the Mission Hills Golf Club and the Kansas City Club. Mrs. Nicholson belonged to the Noon-Day Club and the Women's City Club.

Despite not having a college education, George Nicholson was well educated and the library he maintained in his home at 1028 West 58<sup>th</sup> Street was acknowledged to be one of the best private libraries in the area. His enjoyment of the writings of H. L. Mencken and his support of charities of the Methodist Church reflect a sophisticated and iconoclastic personality.<sup>15</sup> In 1937, Nicholson died at the age of 76 in Atlanta, Georgia, where he and his wife maintained a second residence.

**WIGHT AND WIGHT ARCHITECTS**

In 1904, Edward T. Wilder and Thomas Wight formed the firm of Wilder and Wight. In 1911, Wight's brother William joined the firm and, in 1916, Wilder retired and the firm became Wight and Wight. Wilder and the two Wight brothers all received their architectural training at the prestigious New York firm of McKim, Mead and White. In Kansas City, Thomas Wight and his firm became leading exponents of neo-classical architecture.<sup>16</sup>

Erected in 1917-1918, the Nicholson residence was one of a limited number of residences designed by the firm. William Wight's obituary stated that the firm "seldom accepted contracts for houses but among the

<sup>13</sup> Fowler, Richard B., "Nicholson, George E.: Turning Point in My Career," *Kansas City (MO) Star*, 16 February 1930, Mounted Clippings File, Special Collections, Kansas City (Missouri) Public Library.

<sup>14</sup> Ibid.

<sup>15</sup> *Kansas City (MO) Journal Post*, 10 April 1937, Mounted Clippings File, Special Collections, Kansas City (Missouri) Public Library.

<sup>16</sup> Ehrlich, 63.

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residences designed and built for friends were the Fred Wolferman home and the old C. W. Armour home."<sup>17</sup> At this time, most architects sought commercial and institutional commissions and residential architecture was not an area of focus. However, as noted by architectural historian George Ehrlich, PhD., in a discussion of Kansas City practices during the first decades of the twentieth century, "As a matter of course the better houses were architect designed. At times they were extraordinarily impressive in concept, bulk and detailing."<sup>18</sup> The dwellings designed by the Wight brothers are few. In addition to the Wolferman and Armour houses, the firm's documented residential commissions from 1905 through 1930 were as follows.

- H. C. Ward Residence, Kansas City, Missouri (Wilder and Wight)
- William E. Karnes Residence, Kansas City, Missouri (Wilder and Wight)
- J. C. Nichols Residence, Kansas City, Missouri (Wilder and Wight)
- Edwin W. Shields Residence, Kansas City, Missouri (Wilder and Wight)
- George H. Nettleton Residence, Kansas City, Missouri (Wilder and Wight/Wight and Wight)
- George E. Nicholson Residence, Kansas City, Missouri (Wight and Wight)
- H. P. Harrison Residence, Kansas City, Missouri (Wight and Wight)
- Fred Wolferman Residence, Kansas City, Missouri (Wight and Wight)
- E. F. Hall Residence, Kansas City, Missouri (Wight and Wight)
- Victor Laederich Residence, Kansas City, Missouri (Wight and Wight)
- Frederick Pitts MacLenna Residence (Cedar Crest), Topeka, Kansas (Wight and Wight)<sup>19</sup>

The firm was best known for the neo-classical design of the Kansas City Life Insurance Company building, the Nelson-Atkins Museum of Art, the New England National Bank and Trust Company building, the First National Bank building, Mercy Hospital, the Thomas H. Swope Memorial, and the Federal Courts Building and U.S. Post Office, all in Kansas City, Missouri. Also designed by the firm in the Neo-Classical Revival style were the Wyandotte County Courthouse and St. Mary's Hospital (Providence Hospital) in Kansas City, Kansas; the Central Bank and Trust Company building in Topeka, Kansas; the National Bank of Commerce building in Tulsa, Oklahoma; and the Farmers Trust Company building in Maryville, Missouri.

<sup>17</sup> "Nicholson, George E. Death."

<sup>18</sup> Ehrlich, 85.

<sup>19</sup> Currently this house is the official residence of the Governor of Kansas.

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Other notable commercial and institutional projects by the firm in Kansas City, Missouri included the Jackson County Courthouse,<sup>20</sup> the City Hall, the Municipal Courts Building, the Livestock Exchange Building, the Receptionist Fathers Catholic Church, the Pickwick Hotel, Southeast High School, the public baths at 15<sup>th</sup> Street and the Paseo, and the frieze on the north wall of the Liberty Memorial.

In 1891 at the age of 17, Thomas Wight began work as an errand boy with the Boston office of the architectural firm of McKim, Mead and White. Within a year, he was a draftsman. He transferred to the New York office at the invitation of McKim, with the requirement that he remain employed by the firm for ten years. While at the New York office, Henry Bacon, designer of the Lincoln Memorial, became Thomas Wight's mentor. The firm sent Thomas Wight to Europe for a year where he studied at the American Academy in Rome and traveled. He later attributed his preference for neo-classical architecture to the influence of the ancient designs of Greece and Rome, particularly the temple structures of Greece.<sup>21</sup> Upon his return to the United States, he worked on the conceptual design for the J. P. Morgan Library. In 1904, upon completing the promised ten years with the firm, Thomas resigned from McKim, Mead and White to establish his own business. However, offers of partnership came from Cleveland, Toronto, New York, and Kansas City. Thomas accepted the offer from his friend Edward T. Wilder in Kansas City.<sup>22</sup> Wilder, a native of Topeka, Kansas, was a graduate of Cornell University and received his initial architectural training at the firm of Jenny and Mundie of Chicago. He then worked in the New York office of McKim, Mead and White where he met Thomas Wight.

One of Wilder and Wight's first commissions was from a real estate developer marketing a lot at Tenth Street and Baltimore Avenue. The officers of the First National Bank wanted an architectural drawing of a building adapted to the lot. Wilder and Wight's Neo-Classical Revival style plan convinced the officers to purchase the lot and to award the commission to the two architects. The success of this work led to commissions such as the New England Bank building.<sup>23</sup> The fledgling firm also received several prestigious residential commissions from real estate developer J. C. Nichols, one of which was for

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<sup>20</sup> With the firm of Keene and Simpson.

<sup>21</sup> *Kansas City (MO) Star*, 26 April 1931, Mounted Clippings File, Special Collections, Kansas City (Missouri) Public Library; and *Kansas City (MO) Times*, 30 October 1947, Mounted Clippings File, Special Collections, Kansas City (Missouri) Public Library. Microfilm.

<sup>22</sup> "A Dream Put Into a Drawing was Thomas Wight's Turning Point," *Kansas City (MO) Star*, 26 April 1931, 6C, Kansas City (Missouri) Public Library. Microfilm.

<sup>23</sup> Ibid.

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Nichols' home.<sup>24</sup> These early commissions were for large residences in the Sunset Hills Addition of Nichols' 1,000-acre Country Club District development project.

In 1910, Wilder retired to pursue other business interests, selling his share of the partnership to Thomas' brother, William Wight.<sup>25</sup> Eight years younger than his brother, William Drewin Wight's architectural training mirrored that of his brother. After attending elementary and secondary schools in Halifax, Nova Scotia, where he received some rudimentary training in architecture, he went to New York at the age of 18 and spent the traditional ten-year apprenticeship with McKim, Mead and White, which included one year of European travel and study. In 1911, he joined his brother in Kansas City. A member of the Kansas City Chapter of the American Institute of Architects after 1923, he was active in civic affairs and served on the Kansas City, Missouri Municipal Art Commission from 1921 to 1940.<sup>26</sup> William Wight died in 1947.

The two brothers forged a very successful and distinguished partnership. One article about the firm noted that, "It would be impossible for a layman to differentiate between their respective contributions."<sup>27</sup> Of note was Thomas Wight's use of neo-classical design motifs. He became known for his "exceptional command of mass and proportion"<sup>28</sup> and use of classical styles at a time when commercial and institutional architecture in the United States began to adapt the emerging designs of the Chicago Prairie School and, later, to reflect the tenets of European modernism. He did not, however, imitate the classical styles. Instead, with great skill and creativity, he adapted classical forms to the functional needs of the building. He was known for his creative use of Greek architecture, as is evident in the adaptation of the Greek Doric to the headquarter offices of the Kansas City Life Insurance Company building.<sup>29</sup> His Neo-Classical Revival style design for the Nelson-Atkins Museum of Art<sup>30</sup> took "three years of intensive planning, research and consultation"<sup>31</sup> before building of the structure began. He also supervised the

<sup>24</sup> Katherine Baxter, *Notable Kansas Citizens of 1915-1916-1917-1918* (Kansas City: Kellogg-Baxter Printing Co., 1925), Special Collections, Kansas City (Missouri) Public Library.

<sup>25</sup> "A Dream Put Into a Drawing was Thomas Wight's Turning Point."

<sup>26</sup> Henry F. Withey, AIA and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Company, 1925), 658 citing *Who Was Who in America: 1943-1950* (Chicago: Marquis), Special Collections, Kansas City (Missouri) Public Library.

<sup>27</sup> Wight, William D. Death," *Kansas City (MO) Times*, 30 October 1947, Mounted Clippings File, Special Collections, Kansas City (Missouri) Public Library.

<sup>28</sup> Ibid.

<sup>29</sup> Ehrlich, 88.

<sup>30</sup> Officially named the William Rockhill Nelson Gallery of Art - Atkins Museum of Fine Arts.

<sup>31</sup> "Wight, Thomas Death," *Kansas City (MO) Star*, 7 September 1949, Mounted Clippings File, Special Collections, Kansas City (Missouri) Public Library.

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design and construction of other important buildings, including the Kansas City Life Insurance Company building, the Wyandotte County Courthouse, St. Joseph Hospital, the public baths at Fifteenth Street and the Pasco, Redemptorist Church, First National Bank, New England Bank, the Live Stock Exchange, the exterior design of the Jackson County Courthouse, the Nettleton Home, and St. Teresa's College.<sup>32</sup> Newspapers hailed his Neo-Classical Revival style Wyandotte County Courthouse as a "symbol of justice and architectural triumph." This project also produced what became known in the architectural profession as the "Wight Court Room Plan."<sup>33</sup>

William Wight's contributions to the firm were equally as important. Like his brother, he was a perfectionist, often taking trips to the building sites to personally ascertain that the "specifications had been followed carefully." While on site, he often tested paint mixtures and chose colors for the interior.<sup>34</sup> William's preference for ecclesiastical and monumental architecture led him to work on projects for St. Paul's Episcopal Church and Grace and Holy Trinity Cathedral. At the time of his death, he was in the process of design work for St Paul's Episcopal Church, the Country Club Christian Church, and the Country Club Methodist Church, as well as plans for the Veterans Hospital, Midwest Research Institute, and Linda Hall Library.

The brothers' partnership lasted more than thirty-five years until William's death in 1947. The community equated the name Wight and Wight to "the sound handling of traditional forms" and a "notable feeling for proportion and detail."<sup>35</sup> In particular, as noted by Ehrlich, "the growth of neo-classicism in Kansas City, with some admixture of forms derived from early Italian Renaissance, was strongly influenced by the firm of Wight and Wight."<sup>36</sup>

**ARCHITECTURAL ANALYSIS AND SIGNIFICANCE**

The George E. Nicholson House is the only Neo-Classical Revival style house designed by Wight and Wight prior to the 1920s in the hipped roof Greek-inspired form. Two later Neo-Classical Revival style houses cited by Wight and Wight as examples of their work, feature the later side-gable variant. One has a full-height full-width portico and the other has a one-story partial-width portico. They both reflect the later phase of neo-classical designs that were simpler, less accurate applications of Greek and Roman

<sup>32</sup> Ibid.

<sup>33</sup> Cydney E. Millstein, "Wight and Wight, Architects," TD, n.d., Vertical File, City of Kansas City, Missouri Landmarks Commission.

<sup>34</sup> "Wight, William D. Death"

<sup>35</sup> Ibid.

<sup>36</sup> Ehrlich, 88.

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architectural models. The remainder of the residences designed by Wight and Wight in the early twentieth century feature Tudor Revival and Chateauseque style treatments. All were very large residences designed for the wealthy elite. Most were in the J. C. Nichols Country Club District.

The George E. Nicholson House is significant in architecture under National Register criteria in two specific areas: (1) it embodies the distinctive characteristics of a type, period, and method of construction and (2) it possesses high artistic value. The extremely high level of exterior and interior historic architectural integrity contributes to the building's ability to visually communicate these areas of importance.

The George E. Nicholson House meets National Register criteria for significance in architecture for its incorporation of the characteristics of the Neo-Classical Revival style of the early twentieth century as applied to a residential building. In particular, its historically accurate classical architectural features and hipped roof form reflect the stylistic treatments of the Neo-Classical Revival style popular from 1900 to 1920 that are distinguishable from the popular use of the end-gable roof prototype and the appearance of simpler columns that became common in the 1920s and continued in use up to the 1950s.<sup>37</sup>

The style, based primarily on the classical forms, enjoyed popularity as a result of the renewed interest in classicism stimulated by the Columbian exposition at the Chicago World's Fair in 1893. What became known as the Neo-Classical Revival style was a reinterpretation of the principles of classical architecture, in particular the neo-classical architecture of eighteenth century France and England. While some aspects of the Neo-Classical Revival style imitate the earlier Classical Revival style, which was popular from about 1770-1830, or the Greek Revival style, which was popular from 1830 to 1850; the French neo-classical idiom, monumental in scale with restrained symmetrical facades, gained great popularity in the early twentieth century. A grand two-story portico empathized the centrality of the design. Solid expanses of wall punctuated by rhythmic rows of columns, windows, and French doors created a symmetrical appearance. In particular, the deliberate play of clear glass through the use of grouped multi-light casements and full-length French doors reinforced the balanced appearance.<sup>38</sup> The design of the George E. Nicholson House incorporated these elements.

<sup>37</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2003), 343, 344.

<sup>38</sup> Cyril M. Harris, *American Architecture: An illustrated Encyclopedia* (New York: W. W. Norton and Co., 1998), 224; and Rachel Carley, *The Visual Dictionary of American Domestic Architecture* (New York: Henry Holt and Company, 1994), 186.

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**Nicholson, George E., House  
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The George E. Nicholson House shared other typical architectural characteristics of Neo-Classical Revival style houses erected during the first two decades of the twentieth century as well. These houses were usually two- or two-and-a-half-stories tall with an attic story and featured a full-height portico with full-height colossal classical columns and full-height pilasters supporting an entablature. The entablature incorporated moderate overhanging eaves and featured a wide frieze below the cornice. Located above the eaves was a balustrade. Double-hung sash windows, sometimes in pairs or groups of three were common, with the upper sashes having multiple panes. As in the Nicholson house, these windows were often combined with groups of casement windows. The use of a broken pediment to crown the central entrance doorway and Palladian windows, as found in the George E. Nicholson House's design, were common neo-classical features. Monumental colossal portico columns that employed strict interpretations of either Greek or Roman orders was the most important of the defining architectural features of the Neo-Classical Revival style in its initial phase of popularity prior to 1920. In *A Field Guide to American Houses*, Virginia and Lee McAlester classify the full-height entrance porch of the George E. Nicholson house as one of five principal stylistic subtypes. In the case of the Nicholson house, the architect chose the simplest of the Greek Corinthian order, eschewing the highly decorated Roman prototype that featured an elaborate cornice.<sup>39</sup> The use of stucco exterior wall covering is rare, as it usually appears in Colonial Revival and Mission/Spanish Revival style residences.

The Nicholson house also possesses high artistic value. It fully articulates the Neo-Classical Revival style treatment and, in particular, reflects a conscious choice to express the aesthetic ideal of Greek architecture. This is not unusual, as Wight and Wight's leadership in the promotion of neo-classical forms is well documented. Charles Wight's proclivity for Greek prototypes is a factor in the house's design. As in the use of the Doric Order in determining the design of the Kansas City Life Insurance Company's office building, Wight and Wight have clearly and strictly adapted the simple Greek Corinthian Order in the design of the George E. Nicholson house. The exterior design strictly interprets the Corinthian Order, which is the slenderest and the most ornate of the three original Greek Orders. This is evident in the strict incorporation of the Corinthian column's defining elements in the base, shaft, and the entablature, including the exclusive use of acanthus leaves in the capital, the fluted shaft, and the simple entablature of the Greek Corinthian Order with its traditional modillion course. The careful attention to consistent use of Greek architectural motifs extends into the interior public rooms and includes the use of cornice molding in the main hall and living room that utilizes the triglyph and metope of the Doric Order.

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<sup>39</sup> Harris, 224-225.

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**Nicholson, George E., House  
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Section Photographic Documentation Page 28

**Nicholson, George E., House  
Jackson County, Missouri**

**PHOTOGRAPHIC DOCUMENTATION**

**Photographer:** Brad Finch  
F-Stop Photography  
Kansas City, Missouri 64116

**Date of Photographs:** May 2005

**Location of Original Negatives:** Historic Preservation Services, LLC  
323 West 8<sup>th</sup> Street, Suite 112  
Kansas City, Missouri 64105

Photograph Number	Description	Camera View
1.	Exterior	Northeast
2.	Exterior	Northeast
3.	Exterior	North
4.	Exterior	Northwest
5.	Exterior: Portico	Northeast
6.	Exterior: Window Detail	North
7.	Exterior: Entrance	Northeast
8.	Exterior	East
9.	Exterior	Southeast
10.	Exterior	Southwest
11.	Exterior: North (Rear) Stair Hall Entrance	South
12.	Exterior	Southwest
13.	Exterior: Garage	North
14.	Exterior: Garage	Southeast
15.	Interior: Ground-Floor Entrance Hall	North
16.	Interior: Ground-Floor Entrance Hall	Southwest
17.	Interior: Entrance Hall Light Fixture	Northeast
18.	Interior: Living Room	Southeast

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**Nicholson, George E., House  
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<b>Photograph Number</b>	<b>Description</b>	<b>Camera View</b>
19.	Interior: Living Room	Northwest
20.	Interior: Library	Northwest
21.	Interior: Sunroom	Northwest
22.	Interior: Dining Room	Southeast
23.	Interior: Dining Room	Northeast
24.	Interior: Dining Room Ceiling Detail	Southwest
25.	Interior: Breakfast Room	Northeast
26.	Interior: Servants Staircase	Northeast
27.	Interior: Butler's Pantry	Southwest
28.	Interior: Main Hall Stair Landing	Southwest
29.	Interior: Second-Floor Hall	North
30.	Interior: Second-Floor Master Bedroom	Southwest

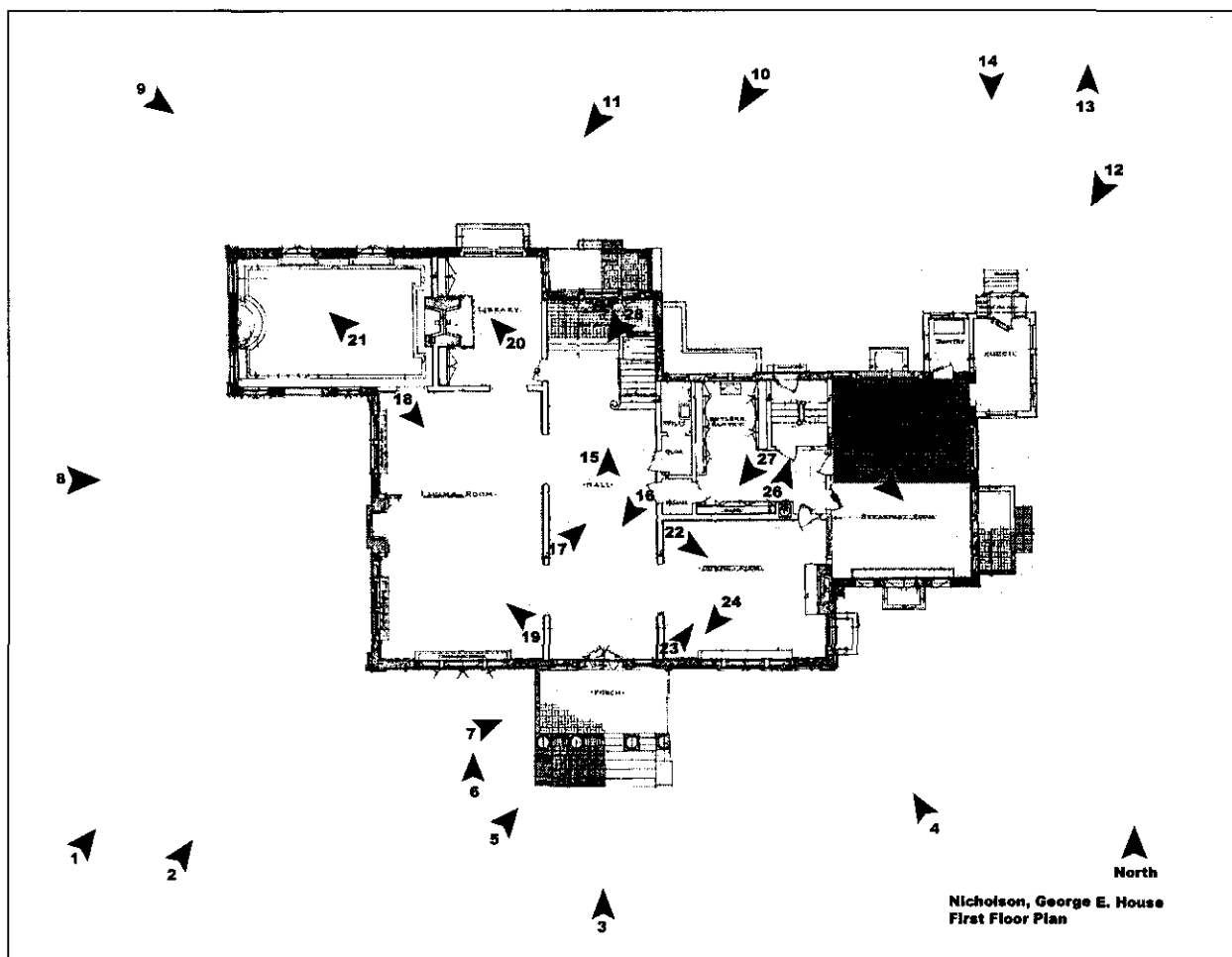
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**Nicholson, George E., House  
Jackson County, Missouri**

**NICHOLSON, GEORGE E., HOUSE  
FIRST FLOOR PHOTOGRAPH LOCATION MAP**



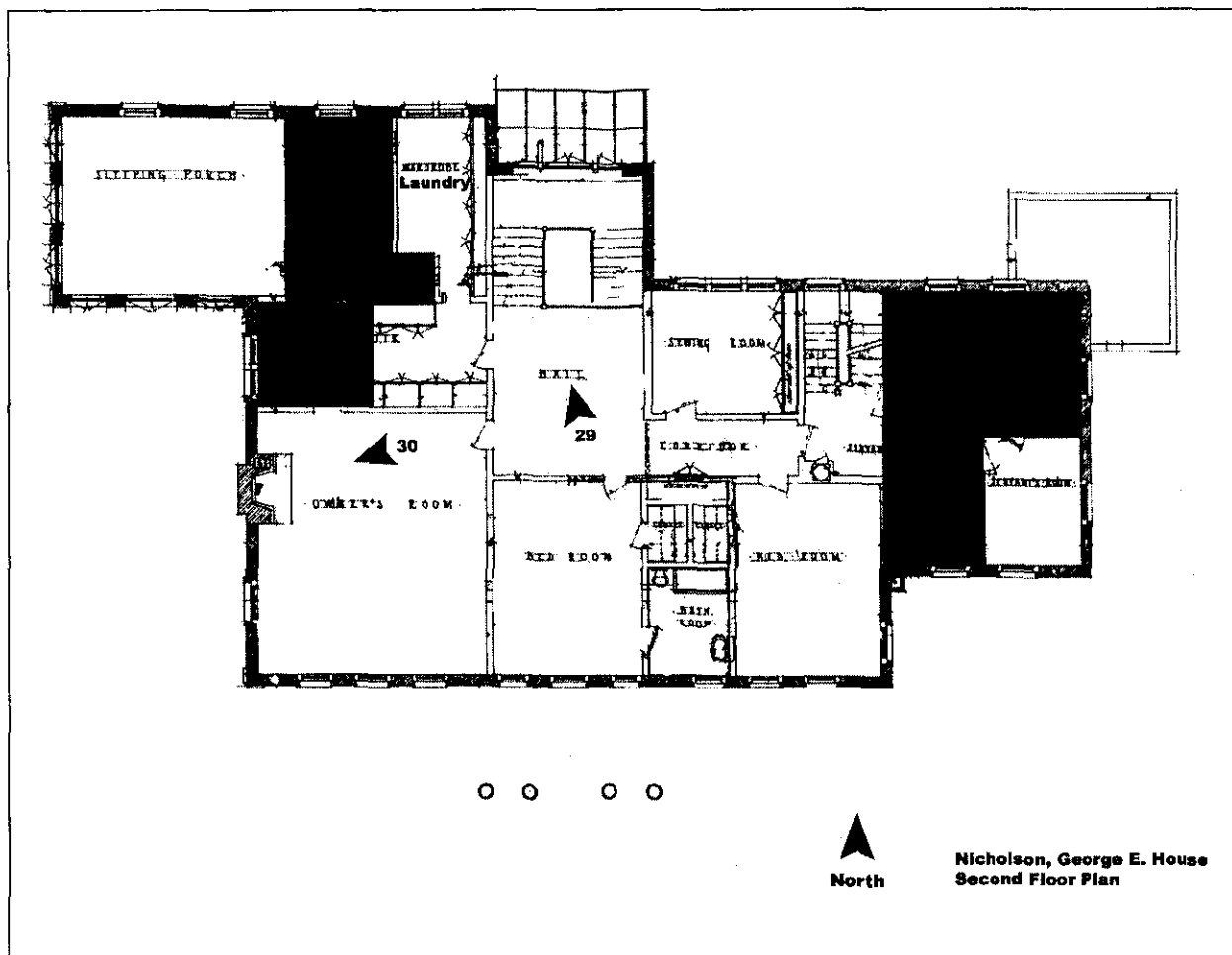
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**Nicholson, George E., House  
Jackson County, Missouri**

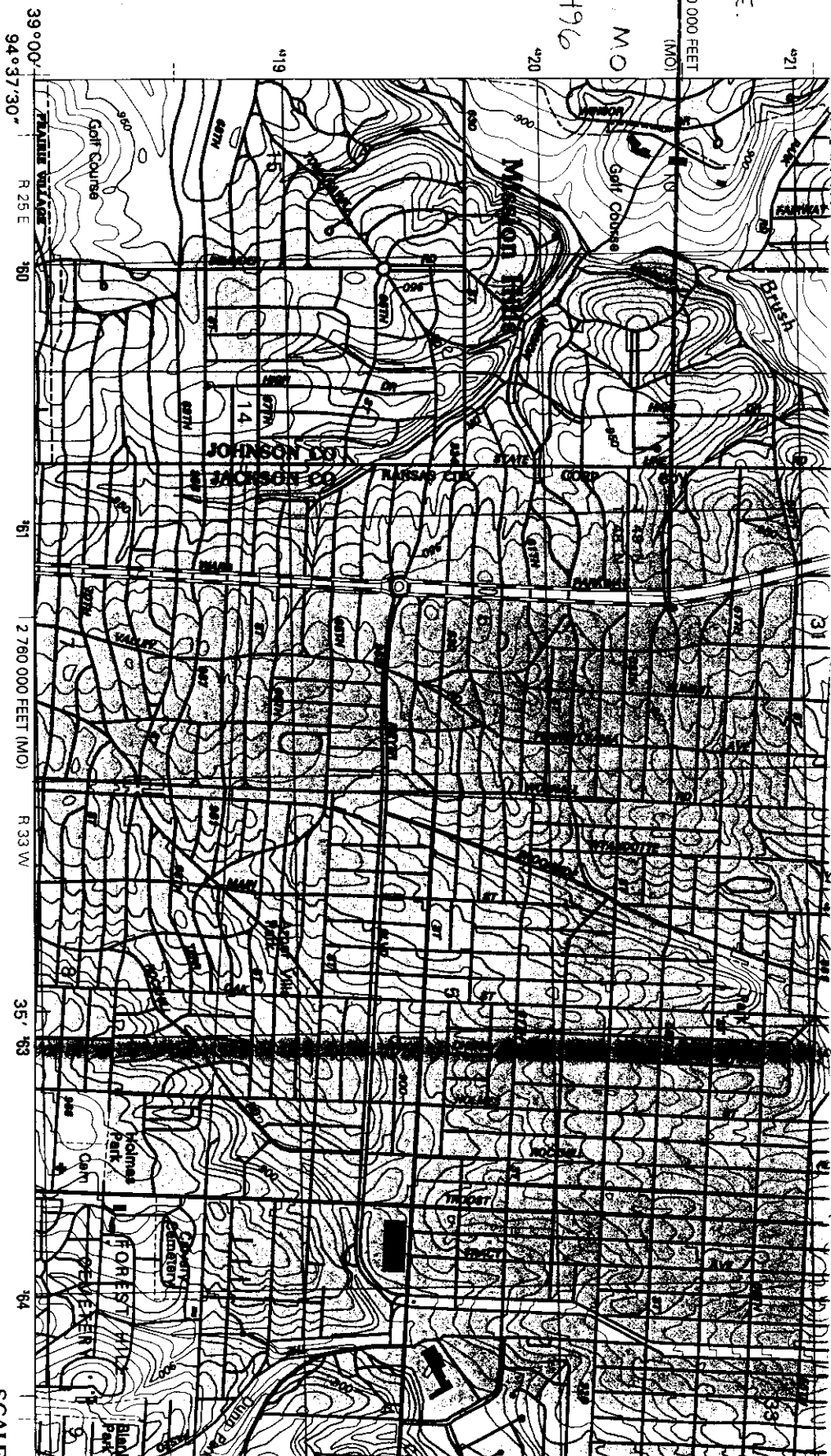
**NICHOLSON, GEORGE E., HOUSE  
SECOND FLOOR PHOTOGRAPH LOCATION MAP**



Nicholson, George E.  
HOUSE

Kansas City,  
Jackson County, MO

15/361361/4320496

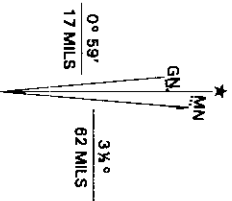


### Produced by the United States Geological Survey

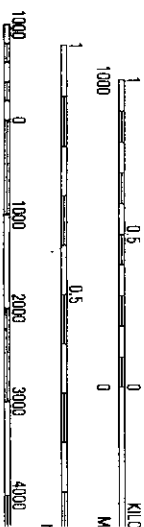
Topography compiled 1934. Planimetry derived from imagery taken 1996 and other sources. Public Land Survey System and survey control current as of 1935. Boundaries current as of 2001

North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 15 (west zone). 2500-meter ticks: Kansas Coordinate System of 1983 (north zone)

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software  
Houses of worship, schools, and other labeled buildings verified 1955



UTM GRID AND 2001 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET



SCALE



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MISSOURI DEPARTMENT OF NATURA  
AND KANSAS GEOLOGICAL SU  
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